CUSA boycotts O'Keefe for South African ties

by Armand Thomas

Carling O'Keefe products will no longer be sold by Concordia's student association (CUSA) following a decision by its board of directors to boycott the brewery for its ties with South Africa.

The motion to stop selling the beer was passed by one vote at last Wednesday's CUSA board of directors meeting after Concordia Students Against Apartheid (CSAA) and O'Keefe officials presented their cases.

CSAA's Adrian Archer based his argument on the "irrefutable evidence" that Rothman's International, O'Keefe's parent company, is 100 per cent controlled by the Rembrandt Group of South Africa.

"It's a classic case of camouflaging South African interests in Canada by (Rembrandt chairperson and cigarette magnate) Anton Rupert," said Archer.

"The issue goes beyond economics," he said, urging CUSA directors to avoid the contradiction of "supporting the existence of an anti-apartheid committee while permitting a beer company with South African interests to advertise (and sell) on campus."

O'Keefe sales representative Peter Marrin began his case by saying "in no way are we out to stop any movement against apartheid."

He said Carling O'Keefe is a majority Canadian company with no employees, plants, operations or investment in South Africa. Marrin said misinformation of it being otherwise stems from the out of date statistics which Archer had quoted.

"Until 1981, the Rembrandt Group had potential of controlling Rothman's International," admitted Marrin. "But the ownership picture has since been restructured."

According to Marrin, Rembrandt now owns 43 per cent of Rothman's, with the Phillip Morris Agency owning 25 per cent and British Public holding 32 per cent of the stock.

"Rembrandt has been reduced to passive investment," said Marrin. Rothman's International becomes a subsidiary of no company. It is its own parent."

Marrin assured everyone that "99.995 per cent" of O'Keefe's earnings remain in Canada and a boycott would only affect Canadian jobs.

CUSA co-president Karen Takacs suggested the matter was not about the "degree of investment," but, quoting from an article in *Fortune* magazine, "The smokescreen Rupert has blown around his company" to protect his interests.

"There is still a symbolic connection between the money O'Keefe makes in Canada and South Africa," said Nigel Crawhall, the coordinator of last year's O'Keefe boycott at McGill University. Crawhall was present at the board meeting on CSAA's behalf.

The debate was marked by what chairperson John Moore called "unbecoming behaviour", prompting him to to use his gavel on numerous occasions to restore order.

Two motions to end debate on the issue were defeated by directors wishing to hear more. When a third motion to start voting barely passed after two hours of arguments, the decision to boycott was eight for, seven against and two abstentions.

"It's very sad," said Normand Zadra, O'Keefe secretary and general counsel. "A connection implies control and we divested since 1980. What more can we be expected to do?"

Earlier attempts to boycott O'Keefe and Molson's Coors beer (accused of discriminating against gays and unions in the United States) failed because CUSA directors felt they shouldn't dictate what students should or should not drink.

"But we are elected to take these types of decisions," said Takacs.

Besides McGill, Concordia joins students at Victoria, Saskatchewan, Dalhousie and York Universities in boycotting O'Keefe products. Ryerson Polytechnical Institute, Windsor University, and the University of Toronto's law school have recently reversed their bans after meeting with O'Keefe officials.

Kelly Mackenzie, Cusacorp operations manager at the Sir George campus, said the O'Keefe line of beers are generally the slowest movers, comprising about 20 per cent of beer sales on campus—about 100 cases per semester.

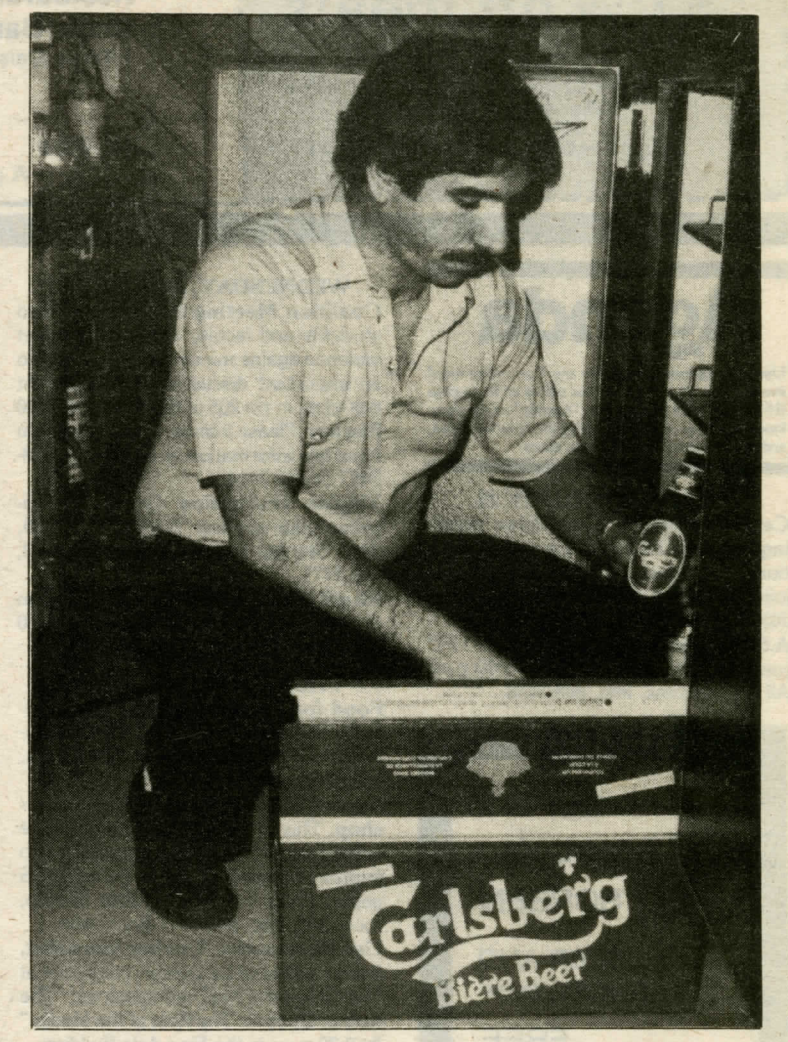

PHOTO: MIKE THOMAS

Reno Gabrielli of Reggie's Pub packs up Carlsberg beer, a Carling O'Keefe product, because CUSA's board of directors just voted to boycott O'Keefe's due to its South African ties.

Affirmative action plan months away

by Karen Stairs

Concordia is not sure how to implement a recently passed affirmative action policy designed to encourage female representation on faculty and staff.

"It's a slow process but what is important is to get it started", said Elizabeth Morey, advisor to the rector on the status of women.

Concordia's present faculty does not adequately reflect the female population in society, according to rough 1984 figures.

The Fine Arts faculty had the largest female representation at 32.5 per cent; Arts and Science had 20 per cent; Commerce and Administration 7.6 per cent; and Engineering and Computer Science had one full time professor, averaging 1.1 per cent for the department.

Vice-rector finance and institutional relations Maurice Cohen, is responsible for the policy's implementation. Carole Kleingrib, assistant to vice-rector Cohen, explained that although Concordia passed the affirmative action policy for women and minorities in September, "It will be a couple of months before a plan to implement it is decided upon."

As stipulated in the terms of Concordia's policy, individual merit remains the most important consideration for both present and prospective university employees. The policy's main objective is to make the university community reflect Canadian society.

Concordia is the first university in Quebec to pass such legislation although, the Quebec government plans to involve Laval and UQAM in a pilot-project to determine the most effective way of incorporating such measures into the university system.

"The Ontario universities are more progressive in this area", says Morey, " since the Ontario government has been quite liberal with its financial support."

The Quebec government has indicated that it will be supplying some money to universities starting employment equity programs, although Concordia officials are not yet aware of the program's specifics.

Morey says the extra cost of the policy to the university is no reason it should not be done. "Economic hard times are no excuse for discrimination," she said.

Research needs to be done before the issue can be properly addressed, says Morey. "We are not sure if pay or employment discrimination in fact exists at Concordia."

Morey says the faculty is more aware of the lack of female professors and she hopes to further such awareness.

"We are considering an educational campaign that would maybe coincide with International Women's Week in March."

the Link

Concordia University
Montreal, Quebec

Volume 7, Number 26
Tuesday, January 20, 1987

Money is the issue

CUSA and engineers squabble

by Carmi Z. Levy

Still no regrets but willing to listen. That's how engineers feel two years after their association broke from Concordia's student association.

Engineering and computer science students left CUSA in January 1985 and formed their own student association (ECA) because they felt CUSA wasn't giving them enough money. The two have been negotiating ever since over how much the ECA owes CUSA for services.

"Our splitting away from CUSA has been really very good for us," said ECA president Dan Artola. "It has made us more aware that we can't just go and do anything we want.

"We've moved onto more important things. We feel like we could devote our energies towards raising money for the engineering department for new equipment or concentrating on improving curriculums, as opposed to student pranks." he said.

CUSA meanwhile wants the money dispute resolved. Co-president Scott White says the money issue is simple.

"We'd like them to pay us money and they don't want to pay," White said.

The two sides have been at odds over money ever since the engineers left CUSA. White says the ECA should pay for the CUSA services engineering students use. Artola agrees, but he says they cannot agree on which services the engineers actually use.

Engineering and computer science students pay no fees to CUSA. Instead, they pay the same $1.80 per credit fee directly to the ECA. The ECA in turn provides services specifically for its members, such as an orientation week and a winter carnival for engineers.

White says it is not fair that the engineers make no contribution to CUSA when they use their services.

"Everybody else is basically sup-

continued on page 3

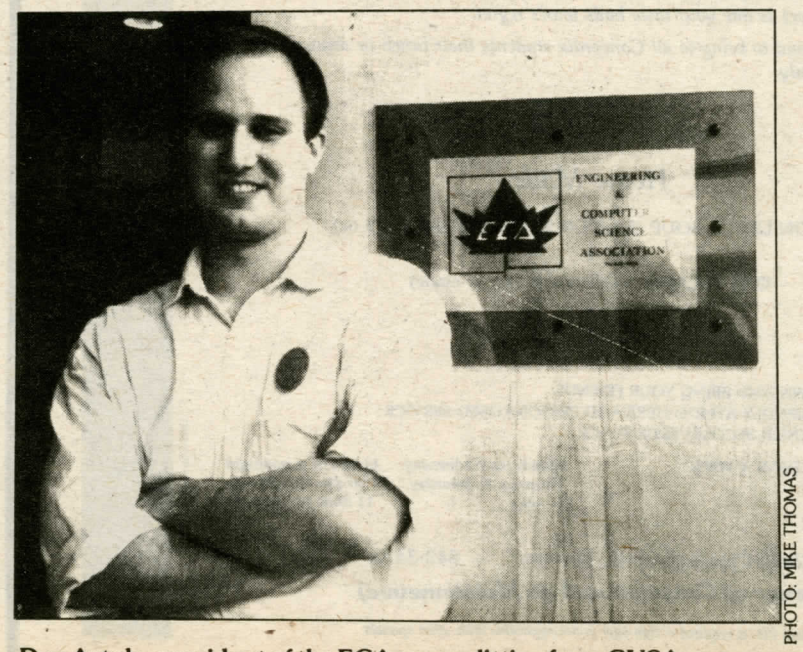

PHOTO: MIKE THOMAS

Dan Artola, president of the ECA says splitting from CUSA was very good for engineering students.

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Agenda

Use the Agenda to publicise any Concordia-related event. Drop off your info at our offices at Sir George (H-649) or mail it in, indicating "Agenda" on the envelope. Deadlines are 5 p.m. Friday for Tuesday issues, and 5 p.m. Wednesday for Friday issues.

TUESDAY, JANUARY 20

Central America Committee meeting. Agenda: This term's activities, elections. New members are welcome to join. At 2:30 p.m., 202 Mackay, room 203. Info. 848-7410.

A.M.S. General Meeting. Room H-773 (near faculty club) from 4:00-5:00 p.m. All are welcome. Info. 848-7438.

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WEDNESDAY, JANUARY 21

Coalition Meeting 2. All concerned students and faculty opposed to street violence agains minorities are invited to an important discussion/workshop. At 6:00 p.m. in rm 205 of the P Annex, 2020 Mackay. Please join us, especially if you have any information to offer. Info. 848-7487 or 848-7414.

Yiddish Discussion Group, to improve your spoken Yiddish. At 12:30, 3460 Stanley Street. Concordia Hillel, 845-9171.

Mcgill Film Society. "Passion of Joan of Arc." At the Union Ballroom, 3480 McTavish, 7:30 p.m. Info. 392-8934.

THURSDAY, JANUARY 22

Food for Thought. 11:45-1 p.m., Belmore House, Behind the Campus Center. Dr. Frederick Bird, Sexual Ethics. 848-3588.

Applied Social Science Writing Workshop. This is the evening session of the writing workshop, it is an opportunity to improve or learn how to write an APSS paper. From 6-8 p.m. at 2085 Bishop, room 302. Info. 848-7445 Karin-Ann.

Lise Bissonnette, Quebec journalist, former editor of Le Devoir, columnist at The Globe and Mail, will speak on: "The Arts in Quebec: The Role of the Media." At 8:30 p.m. in the Fine Arts Building.

Lesbian and Gay Friends of Concordia will be presenting the film "Desert Hearts" will be shown. In room H-333/6 at 4:00 p.m. Info. 848-7414.

Ukrainian Independence Day Information Booth. From 9 a.m. to 8 p.m. in the Hall Building Lobby. come sign a petition against the Office of Special Investigations (O.S.I.). Info. 848-3534.

Mcgill Film Society. "The Postman Always Rings Twice". At the Leacock Build., 855 Sherbrooke W., 7:30 p.m. Info. 392-8934.

FRIDAY, JANUARY 23

Skating With Blind Children. No skating today (professional day).

Chinese New Year Dinner and Dance. The biggest event of the year organized by SEASA. Delicious Chinese food and great dance after dinner. $16 per person. All welcome! At the Peninsula Restaurant, Clark Street, Chinatown. Info. 848-3532 or 287-1237.

Downhill Skiing at Owl's Head. Avoid the weekend lift lines by joining the Concordia Outdoor Club at Owl's Head. Cost is only $20. Payment in full by Wed. Jan. 21. Info. call 848-3850 or drop by the Intramural Office at Loyola Athletic Complex.

Women's Collective Meeting. Our regular weekly meeting. At 5:30 p.m. at 2060 Mackay, room 202. Info. 848-7411.

The first Concordia Cine-Club, designed as a forum for students, will take place at 5:30 p.m. in room VA-043 of the Visual Art Building. The first film will be "Peeping Tom" 1960 (on video). Info. Donato at 739-9687.

Mcgill Film society. " Animation Film Festival". At the Leacock Build., 855 Sherbrooke W., 7:30 p.m. and 9:30 p.m. Info. 392-8934.

GENERAL

Concordia to Host MBA Case Competition. The Sixth Annual Concordia M.B.A. Case Competition will be held at Concordia University's Henry F. Hall Building, 1455 de Maisonneuve Blvd. W., from Thursday Jan. 22 to Saturday Jan. 24, 1987. For Info. call Lizanne Winser or Barbara De Beaupre at 848-2727.

Mature Students: Support Group. Are you facing problems adjusting to your new role as a student? Do you worry about passing/failing, balancing school/work/family demands? A small group of fellow students with similar concerns will meet in the Mature Students Centre Lounge on Tuesdays 6-8 p.m. beginning Jan. 27 for 6 sessions to explore coping strategies, gain new perspectives, and get support. Info: 279-4030, 695.

Resource Center. Central America Committee has an extensive resource center with the latest books and old favorites, monthly journals and reports. We specialize in human rights, women, religion and Canadian policy. Material is available to all Concordia students and professors. 2020 Mackay, room 203; 11 a.m. to 5 p.m. Info. 848-7410.

Buddhism in Action! NSC at Concordia display booth will discuss how to take charge of one's life and develop deep-rooted happiness and how we can establish a lasting world peace. Wed. Jan. 21 (10 a.m.-4 p.m.) and Thurs. Jan. 22 (4 p.m.-9 p.m.). On the Mezzanine, Hall Bldg. 1455 de Maisonneuve.

Anti-Apartheid Meeting every Monday at 5:00 p.m. In the P-Annex, 2020 Mackay, room 203. There will be an Anti-Apartheid meeting for all those hoping to ge involved. Info. 848-7410.

Classified

Classified rates: 20 cents per word for Concordia students, 25 cents per word for others. Deadlines are 5 p.m. Friday for Tuesday issues, and 5 p.m. Wednesday for Friday issues. Drop off ad and payment in room H-649, 1455 de Maisonneuve W.

1-TYPING

Wordprocessing: papers, essays, theses, resumés. On-line information retrieval. Near Loyola. Evenings/weekends. 484-2014.

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Rush Typing, Guy Metro, resumés, 934-1438.

Bilingual professional services. Translation, resumés, cover letters; editing, typing of theses, etc. 342-8197 8:30 a.m. - 5 p.m.; 472-4621 evenings, weekends.

Attention Students: Typing done at my home $1.50 per page. Call 481-6048.

Rush typing and wordprocessing. 486-0834.

2-HELP WANTED

Camp Maromac, a Children's Resident Summer Camp requires staff for the following positions from June 27 to August 11, 1987; Counselors, Instructors for: Swimming, Sailing, Sailboarding, Canoeing, Waterskiing, Tennis, Land Sports, Gymnastics, Computers, Music, Arts & Crafts, Registered Nurses, Nurses' Aids, Secretaries, Waitresses, Assistant Cooks, Potwashers. Excellent salary and working conditions. Call between 9:00 a.m. & 5 p.m. 933-4836.

The Hypnosis laboratory of Concordia University is looking for participants for studies involving memory, imagery, and hypnosis. Those interested should contact the hypnosis lab, preferably between 11 am-2:30 pm, Monday to Thursday at 848-2213. Volunteers will be paid for their participation.

3-LOST AND FOUND

Found: Plastic bag containing misc. things in the metro (Cote-Vertu line), Jan. 13 around 9:00 a.m. Given to subway Lost & Found.

Lost: Woman's black wallet, Friday night, Jan 9, 1987 in the Hall Bldg. A piece of jewelery in wallet of great sentimental wavlue. If found, please return to security or call Effie at 848-7474 or 848-7440.

4-COURSES/TUTORING

Effective french lessons by experienced teacher. For more information call Catherine at: 483-2448 or 487-4096 (starting Thursday 22).

Tai Chi, Yoga, Karate, Kendo, Self-defense, Dancercise, Fitness, Shape'n'Tone, Gymnastics. Students discounts. Metro Vendome. Shidokan International. 486-1818.

5-TRAVEL

Planning a trip this winter? Let us find the best bargain for you. Call De Nachtegaal Travel c/o France Dumont. 931-7027.

6-APTS

Roommate wanted immediate. To share 4 1/2. Location: Sherbrooke and Wilson, $175/month. Phone 487-3748. L.2

Room available in 7 ½ apt. (female only). Bright, spacious, well-kept. Convenient location in N.D.G. area, on Harvard only $170, available February 1. Call 487-9502.

4 ½ to share, $125/m. heated. St. Laurent/St. Joseph. 844-8020.

Roommate Wanted; responsible female to share beautiful 4 ½ by Snowdon metro. $212/mth. inc. heat and water. 482-6322.

7-FOR SALE/TO BUY

Dodge Diplomat 80 auto V6, good condition, $1200, 323-9971 after 8 p.m.

Gay Men's Literature, bought and sold. Huge sale now on! Librairie Libre Esprit 1355 St. Catherine East. (Metro Beaudry)

Sofa, black leatherette with matching chair and ottoman $200; also standing lamp and samsonite suitcase. 489-1304.

continued on page 4

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Research rules changed again

Ottawa (CUP)—The federal government has announced the final rules governing a matching research grants program for the councils that sponsor most of Canada's university research.

The rules are a little different from revisions announced this summer to the federal government's plan to contribute a dollar for every private sector dollar collected by the Natural Sciences and Engineering Research Council (NSERC), the Social Sciences and Humanities Research Council (SSHRC) and the Medical Research Council (MRC).

The Conservative government announced this winter that NSERC and SSHRC—which had both submitted comprehensive five year plans calling for much more research funding—would, with the MRC, receive less money in base funding until 1991.

To sustain this overall funding, the councils would have to raise money from the private sector, the original definition of which the councils said was too narrow.

The councils have welcomed the modified rules but are still concerned about depending on private contributions to make ends meet.

The revised rules will "'capitalise on the strengths and interests of these two sectors for the economic and social benefit of all Canadians," according to a prepared statement by finance minister Michael Wilson.

The government expects the councils to win some $396 million over the next five years from the private sector. The government will contribute up to a ceiling of that amount.

Leo Derikx, NSERC director of planning and budgeting, said the changes will make it easier to find the $214 million the federal government expects the private sector to give the NSERC in the next five years.

"The rules before were quite rigid," said Derikx. "The advantages (now) are they give us a tremendous amount of flexibility."

The research councils will have domain about distribution of donated funds and a greater onus has been placed on universities to raise funds.

SSHRC officials, however, are worried because social science and humanities research, which is likely to attract much less private support than applied research, is not eligible for tax breaks applicable to other research.

Louise Dandurand, SSHRC director of policy and planning, called the tax credit exclusion an "unfair and unjust treatment of those in the social sciences."

And although SSHRC has already raised half of the $4 million goal for 1987, Dandurand is sure the fourth year target of $13 million and fifth year target of $18 million will not be met.

Dandurand hopes the government considers the "importance and benefits of social sciences and humanities to research and development when it reviews tax reform.

Allan Sharp, president of the Canadian Association of University Teachers (CAUT), also welcomed the rule changes, saying "the government is at least listening" to researchers.

However, "the government must know that this is not an adequate substitute for base funding," said Sharp, who said CAUT is still urging the federal government to adopt the NSERC and SSHRC five year plans.

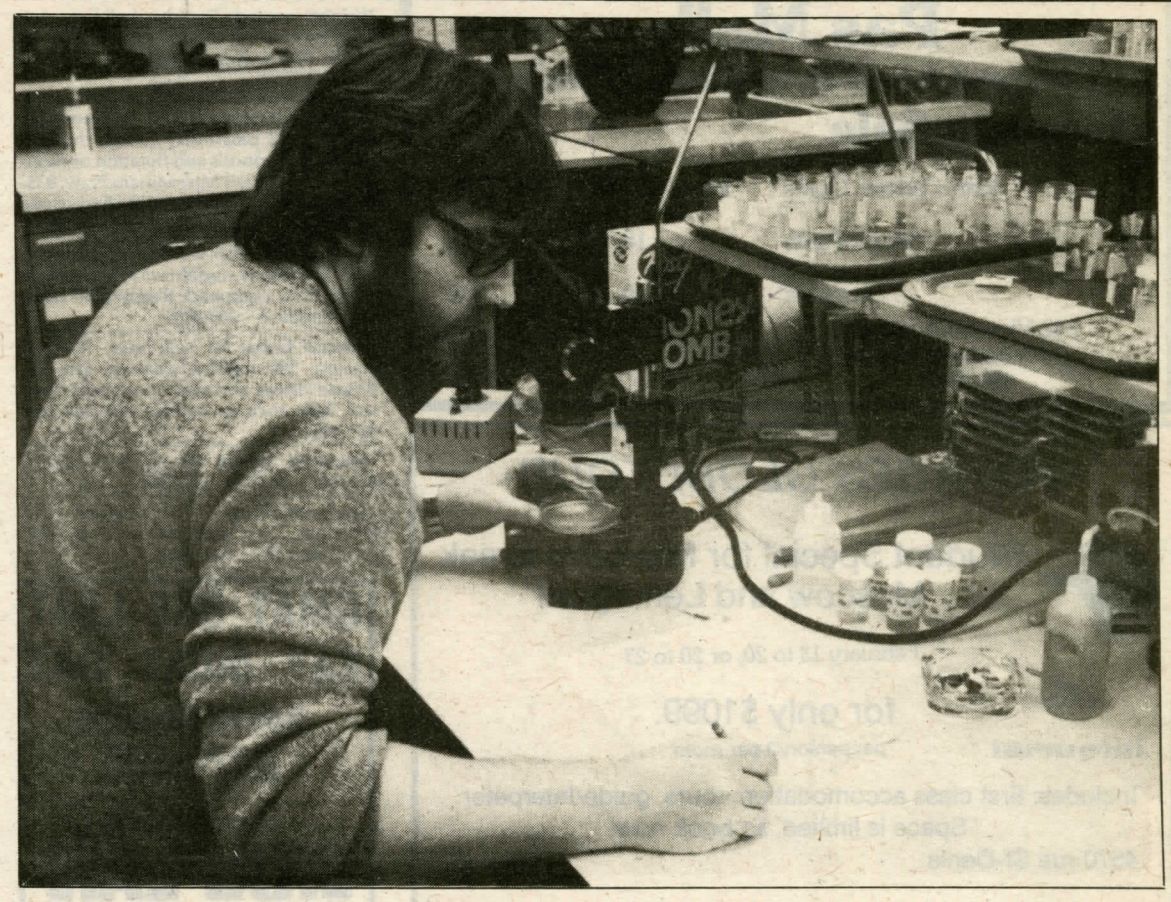

PHOTO: MIKE THOMAS

Canadian research, like this biology experiment at Concordia, will have to rely on the federal government matching private sector funding.

Disabled directory

Ottawa (CUP)—A newly-formed national organisation representing disabled students is gathering information on accessibility and services on Canada's university campuses.

Frank Smith, an organiser of the National Educational Association of Disabled Students, says NEADS is collecting data for a directory that will survey and compare conditions for handicapped and impaired students across Canada.

"From there, we'd like to move into lobbying and advocacy work," said Smith.

Smith said NEADS will hopefully provide the bridge between disabled groups and post-secondary students.

"There are a lot of associations out there who would like to do the work that we will do," said Smith, "but don't have the resources to do it themselves."

At a recent inaugural conference in Ottawa, student and administration delegates from about 25 campuses discussed common problems, including accessibility and how to deal with professors. Smith said student participants complained of not being sufficiently consulted by faculty or administrators about their needs.

"There is still a stigma attached to associating with someone who is disabled," said Smith. "We want to ask students what improvements they'd like to see."

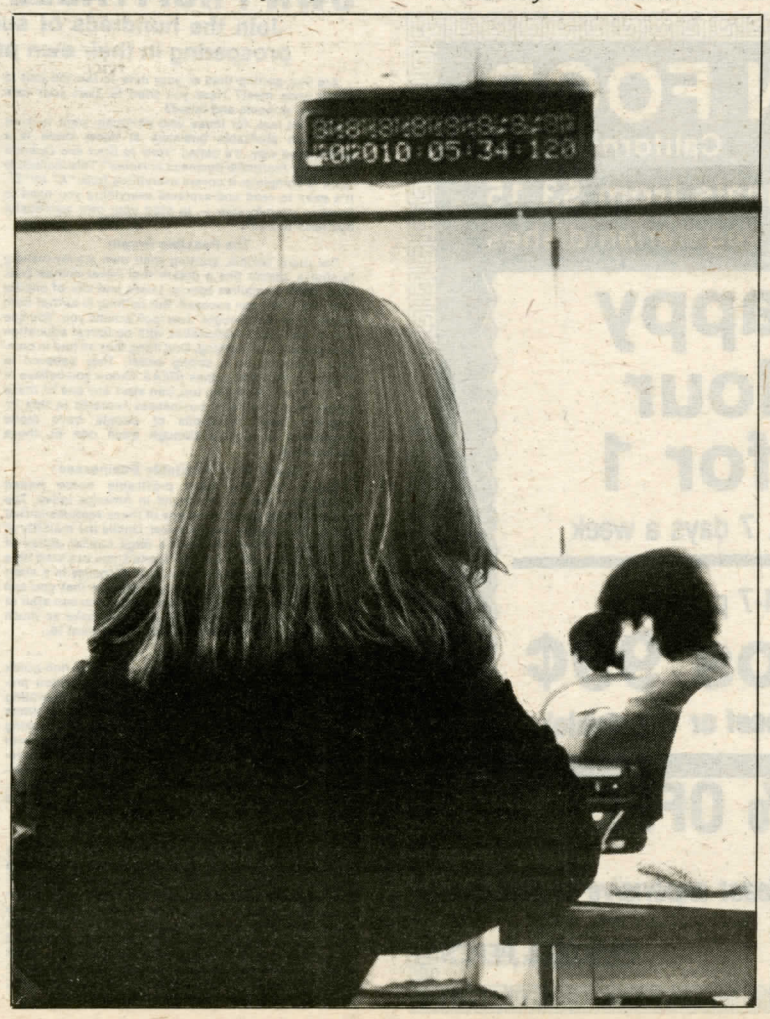

PHOTO: MIKE THOMAS

The student is obviously baffled by the gibberish on the CUSA electronic bulletin board. Aren't you?

CUSA and engineers squabble

continued from page 1

porting the services we offer and the engineers are getting a free ride," he says.

Specifically, White wants the ECA to reimburse CUSA for outstanding parking tickets, and for services the engineering students use but don't pay for. He also singles out Reggie's Pub as a major source of contention. White says if the engineers use the pub, then they'll have to pay for it. He also says the engineers have full access to the university's two student newspapers, two radio stations and television station, but do not pay for them.

Artola says it's difficult to tell which services the engineers use but he is willing to negotiate on these matters.

He says the ECA has a budget surplus, but he will not say exactly how much it is.

"We're in good financial shape, that's all I can say," he says. "We have money and we're using it wisely, we're not just having wine and cheese and beer and pizzas."

White says the ECA's sunny financial situation does not surprise him.

"They're getting the same amount of money that we were getting before, and yet they're operating with a much smaller organisation. So they don't have the kind of financial problems that we do," said White.

"We never seriously thought we would not pay for the services we receive," says Artola. "We agree if CUSA provides us with services then we'll have to pay for them."

White says the engineers' departure has affected CUSA's money situation but the association is not about to declare bankruptcy.

"We have a large deficit this year, partly due to that (the absence of engineers' money) but we can't really blame it on them," White said. "We could have managed without the money better than we did."

In spite of their differences, both sides are optimistic an agreement can be reached. Artola says the negotiations are in a stalemate because they can't seem to get together. "It's not due to any sort of philosophical differences." According to Artola, it is just a matter of finding a convenient time to meet, and not because there is animosity between the two.

"I'd like to think we'll come to some sort of agreement," said White. "I don't know if it'll be all we want, but we're not going to be stubborn and hold out."

Engineering students say they are happy with the way the ECA is managing their money.

"We know who everybody is and we know where our money is going. It's much more personal than CUSA," says Vince, a fourth-year mechanical engineering student. He refuses to give his full name because, "I'm going to get a lot of heat from CUSA if they know who said this."

The engineers are also not happy with the way CUSA operates. James Crone, also a fourth-year mechanical engineering student, says CUSA is a "bureaucratic nightmare." Crone, a former CUSA board member, says the ECA is a much better organisation to work with. He says CUSA's problems are too big to fix.

"The only way to fix CUSA is to burn it down to the ground and build it again," he says.

The students say the ECA is better at handling the specific needs of engineering students. The ECA is much more understanding when it comes to funding an inter-university engineering competition, says Vince. He says CUSA is more worried about paying for paperclips. "There's much less red tape in the ECA," he says.

Students evicted for games

Calgary (CUP)—The bad news for residents of University of Calgary student housing is they will be evicted next winter to make room for the 1988 Winter Olympics. The good news is they will receive compensation—complimentary tickets to Olympic events.

About 900 students must leave their residences from January to mid-March when the residences are transformed into the Olympic Village.

Mike Adam of the university's ancillary services said the alumni association and the student council are working on a plan to billet students at private residences of alumni.

The tickets given to the residents will be for all events but they will not have preferential status.

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Men's Pants		10.		5.
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continued from page 2

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Typewriter Rental $15 up. Ans. service 878-3493, Hit/Miss 691-7946.

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Filming the personal

the National Film Board's Studio D

by Shanti Thakur

If You Love this Planet upset Americans so much that they refused to let it cross their borders for screening. *Not a Love Story*, another Canadian-produced film was chopped up by the Ontario Censor board.

These are just two examples of the strength of the National Film Board's Studio D. This all-women collective, which produces films by and about women, stands by an ideology which has turned heads.

"We believe that we have opinions, that we are not objective. Being objective basically means supporting the status quo." says Dorothy Henaut, a Studio D producer and director. "We think that society's present structure is unjust, therefore we want to change it, and that requires having opinion."

Since its founding in 1974, Studio D has produced some of Canada's most highly acclaimed films. The better known ones are certainly the more controversial: the Academy Award winner *Not a Love Story*, and the three Oscar winners, *Flamenco at 5:15, I'll Find a Way*, and *If You Love This Planet*.

On the national level, Studio D films are booked twice as frequently as other NFB English produced films. Studio D titles have an overload of demand of 70 per cent because they are already booked. As well as having double the print sales per title.

Despite its prestige and popularity, the NFB has imposed horrendous budget cuts on Studio D. The general budget cuts to the NFB have been $10 million over the past three years. Studio D has lost $5 to 6 million over the past few years.

"Our biggest cut was in 1984-1985. We went down from 9.9 per cent to 6.2 per cent of the English production branches' free money. We've been inching up since then," Henaut says. "There are ten studios, so in principle we should have 10 per cent."

Funds are not awarded according to a studio's awards, but rather to its staff size.

"For a long time they pro rated the amount of staff film directors in each studio. Since we didn't have as many as the bigger studios, we didn't get as much money. It's unfair because we had freelancers who don't count in the head count. I think that's going to be changing." Henaut continues, "If we got allocations because of the demands of our audiences and bookings of our films, I'm sure that we would have 15 or 20 percent."

A double bind exists due to the budget cuts. Part of Studio D's mandate is to train women in the filmmaking field. Without the money to do so, the studio remains short of a full-time staff. To pay for the freelancers, "free money" is used. This is the amount left over after rent and salaries have been paid.

"That means our films cost more in outside money for the equivalent film in other studios because they have access to the staff cinematographers...the majority of which are men," says Ginnie Stikeman, executive acting producer.

Stikeman lists several reasons why Studio D demands to use all-woman crews.

"We like all-women crews because of the nature of films we're making, due to the subject matter, like nuns and abortion, things women feel uncomfortable about having men on crew. Secondly, because part of the mandate is to train women in a field dominated by men," said Stikeman.

Studio D's high quality work has led the NFB to urge its members to participate in the other programs, leading to a more spartan staff.

Henaut says the managerial theory of cutbacks contradicts itself. "Basically the theory is to reduce the personnel. The membership of our union has been reduced by 100 filmmakers ond technicians. The theory of management was that money was going to go into more films...but in fact it was taken away from us by Ottawa."

The rate of production will stagnate due to lack of funds. "We haven't undertaken any new work in over a year. We're just completing the films we've already started. Since it takes a good year to make a film, we've got to start producing so that in a year from now we'll have films coming out," says Henaut.

Shortage of funds does not lead to a shortage of ideas. Studio D has projects for the next five years.

NFB president François Macerola has plans to create another production unit for women to work in French. Women film and video makers of Quebec will have the opportunity to present their voices and accomplishments. The amount set forth is $165,000. This represents the exact amount which was Studio D's shortfall.

Henaut, who produced *Not a Love Story* and *Firewords* dislikes rhetoric in filmmaking.

"We have to remember one of the first feminist statements, 'the personal is the political.' By making personal films they have a powerful political impact. They're not rhetorical. We try to illuminate an experience so that people can think for themselves."

Another reason against feminist rhetoric? Henaut laughs, "Sheer practicality. It doesn't work!"

Questioning Canadian society is to observe a patriarchal society's instilled beliefs of men and women. Stikeman believesthere's a new attitude toward filmmaking. "Filmmaking requires presenting a situation and the options for change. Films in the past simply showed the situation with nameless, faceless women. We want to present the tools for living. Role models."

Escaping from the didactic essay-type film, the subjects of alcoholism, battering, incest and bulimia are presented by Studio D with reticence and sensitivity. Other new films present successful women in non-traditional workplaces.

"We look back on history and correct it like in *Behind the Veil: Nuns*. We want to look at the way women have not been looked at in history," says Stikeman.

Studio D's target audience is not exclusively male in order to reach women, so that they can think about their lives. "There's only one Studio D amongst nine others at the NFB and television. We have a commitment towards women," says Stikeman. "Individually, all of us want," she smiles and laughs, If we could phase out Studio D because there's no need, we'd all be very happy."

According to Stikeman sexism is not the only motivator for Studio D.

"If we lived in a non-sexist world it would be wonderful. But even in a non-sexist world I think we would enjoy working together as women. We would deliberately pull together crews of women for the sheer enjoyment," says Henaut.

Stikeman follows this with her utopia: "When I worked on the bioethics series with approximatively half man and half women, it was almost the best that I found. People interacted well with no dominance of one over the other...that was the ideal. The men weren't needing to prove themselves..it was quiet confidence."

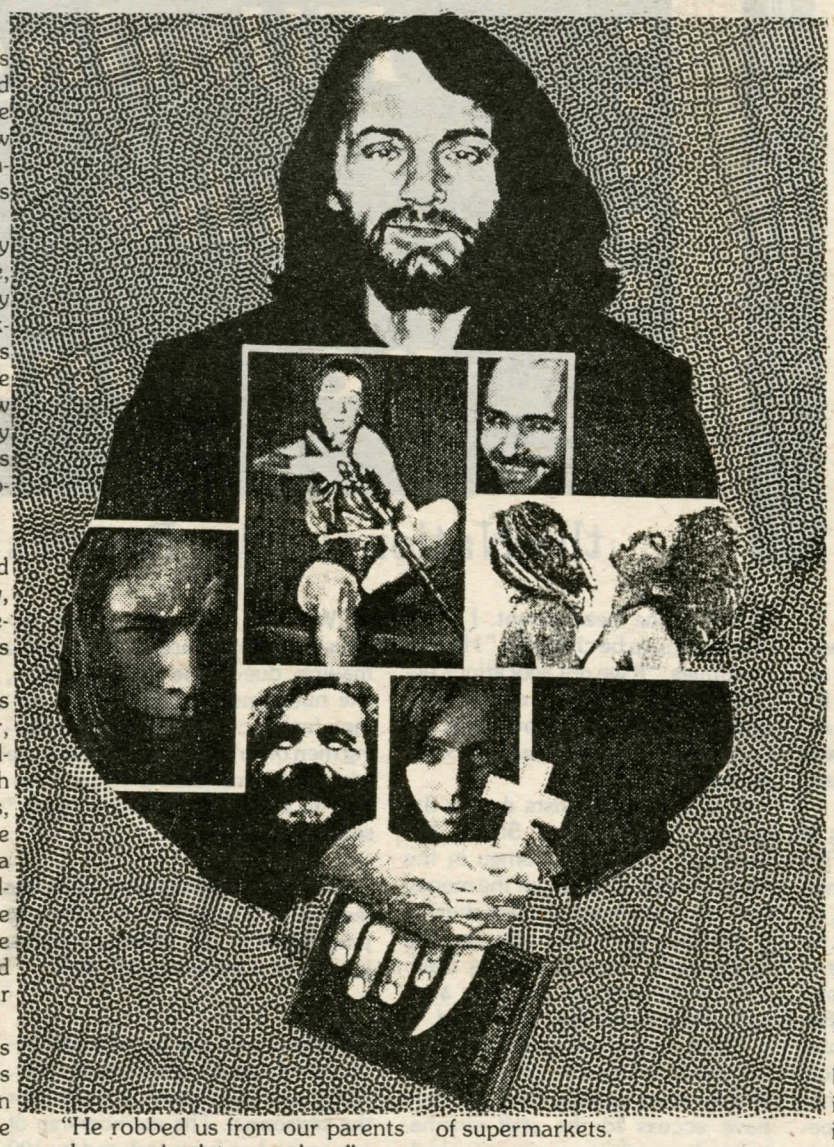
Photo: Janet Nicot

Charlie and his devils re-examined

by Aaron Derfel

It has been 18 years since Charles Manson and his "family" murdered actress Sharon Tate and three friends but a documentary is now playing in Montreal which re-examines the media's image of Manson as the devil incarnate.

Manson, a 1973 documentary which has never been released here, shows footage of a short, scrawny man with a shaved head and mocking eyes, who likes to stick his tongue out. This is Manson, and the documentary seeks to explain how he could have attracted so many followers, who later became his "family" and who revelled in sado-masochistic orgies.



The documentary was nominated for an Oscar as best documentary, but was banned in California because the judge in the Manson trials used it as evidence.

Director Robert Hendrickson was able to interview the prosecutor, Vincent Bugliosi, and Manson's followers in their compound, a ranch formerly used for western movies, while Manson and three others were being tried for murder in California Superior court. Although the followers put on an act before the camera, their characters still come across, and we get a good first-hand account of their lifestyles and their leader.

Manson spares us 8"x10" glossies of the mutilated victims, but focuses on the scarred minds of the Manson cult. What they say is far more horrifying than any photograph.

"Whatever is necessary you do it," says Lynette "Squeaky" Fromme, caressing a rifle. Fromme later tried assassinating former U.S. president Gerald Ford.

"He robbed us from our parents and gave us back to ourselves," says Fromme later in the film, but forgets to add that they were his slaves, that virgins were forced to have sex on the spot, and that they had to dig for food inside garbage cans in the back of supermarkets.

The narration has a way of shocking the viewer by citing the murderous crimes of a member of the cult, then saying that the person was a "president of the glee club." Although this tries to break stereotypes by showing that many family members were educated, it also creates a mood of sensationalism.

Paul Watkins, a former Manson family member who left before the murders, describes how the family evolved from a state of continous sex and drug-taking to one of extremely violent sex, murders, and death worship. Manson, according to him, is a powerful personality who brainwashed every one within the cult by saying he was Jesus Christ and stressing a deceptive form of communal harmony.

"Looking at (what happened to the Manson cult), it's beautiful that we're free and alive now," says Watkins later.

Although many of the events that are described are hard to stomach, they clearly reveal the psychosexual nature of the cult. Members were forced to free themselves of their sexual inhibitions, and in this respect, they felt as if they were being spiritually cleansed. But later on, in searching for more thrills, they needed sex to be charged with death.

Cinematographer Leo Rivers does a good job in creating psychedelic images through the use of multiple sreens, but the camerawork often resembles that of home movies.

The soundtrack, partly contributed by Paul Watkins, adds a hauntingly lyrical quality to the interviews, intensifying the tragic mood of the film.

Manson is an unpleasent documentary but it is a fascinating look at the dark side of the 60s counterculture. It can be seen tonight and Thursday at Cinema V.

Art, Culture, and Fun

Cinémas au féminin

par Elie Castiel

Dès ses premiers longs métrages, la cinéaste hongroise Màrta Meszaros confirme une autorité marquante grâce à son approche particulière des êtres, et plus spécifiquement les femmes. Tel est le cas, par exemple, dans *Neuf mois* (Kilenc Honàp), *Elles deux* (Ok Ketten), *Les Héritières* (Orokség)...

De façon émouvante, la réalisatrice évoque sa propre adolescence à l'époque de Staline dans *Journal intime* (Naplo). Nous sommes en 1947 à l'aréoport de Budapest. Un avion ramène des ressortissants communinistes qui avaient pris refuge en URSS pour fuir le régime fasciste hongrois. Magda, communiste dévouée, vient accueillir son frère et sa belle soeur, tous deux accompagnés de Juli, une orpheline, maintenant une jeune femme, que Magda leur avait confié à la mort de ses parents. Magda voudrait adopter Juli comme sa propre fille. Mais en proie à des différents idéologiques, la relation entre les deux femmes va être brouillée.

Plutôt que didactique, *Journal intime* est avant tout un constat. Les disparités qui opposèrent les partisans staliniens et ceux aspirant à la démocratie populaire se ressentent tout le long de cet itinéraire politique.

Par sa passivité (elle préfère aller au cinéma au lieu d'étudier dans une école pour privilégiés), Juli montre une affirmation de son propre avenir qu'elle entend prendre en main, posant ainsi un geste politique clamant la liberté individuelle.

C'est à Miklos Jancso Jr. qu'on doit la superbe photographie en noir et blanc. Sans aucun doute, *Journal intime* est le film le plus achevé de la réalisatrice.

A l'Outremont jusqu'au 22 janvier à 21h30, et à l'Autre Cinéma du 23 janvier au 5 février à 21h30.

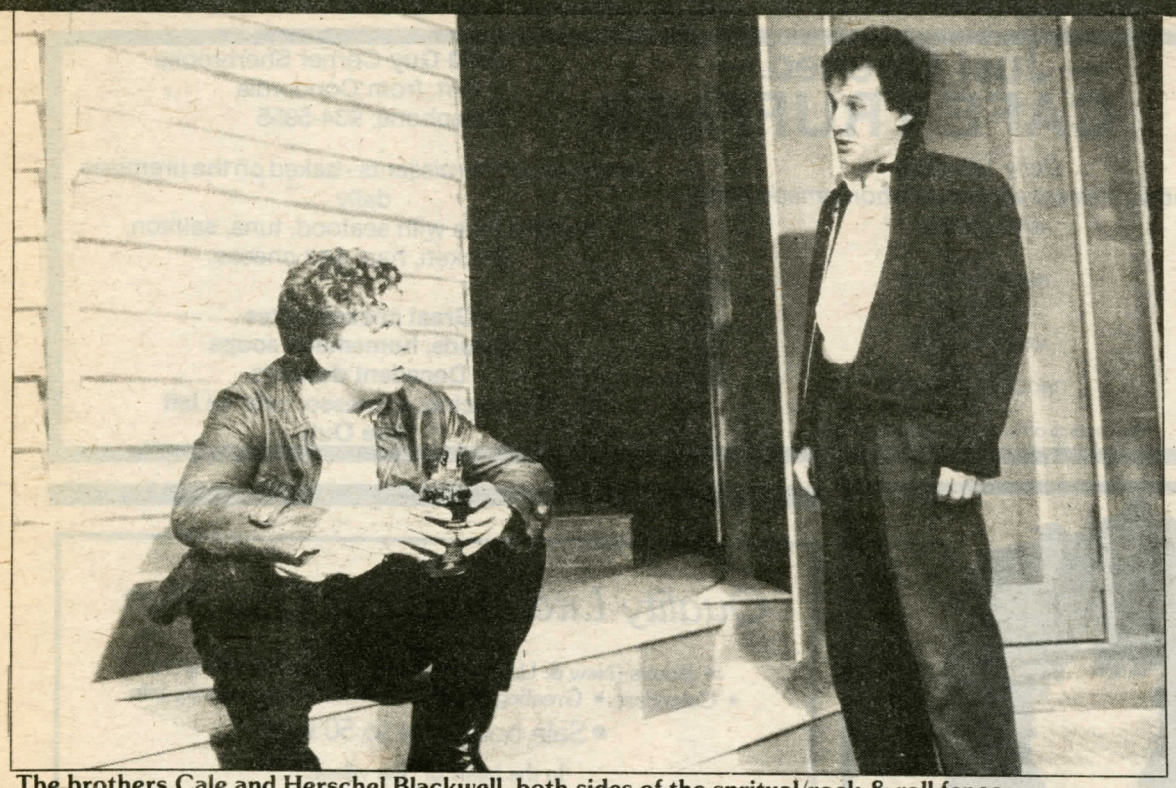
Dans un registre tout à fait différent, *L'Amant magnifique* témoigne du style épuré et certain d'Aline Issermann, déjà remarquée par son abouti et original *Destin de Juliette*.

Dans un lieu sauvage du Sud de la France, Viviane vit avec Antoine, patron d'une ferme. Ils s'aiment. Mais un simple regard échangé avec Vincent, le palefrenier des lieux, aura suffi pour que celui-ci et Viviane se perdent dans une passion amoureuse.

Journal intime (Naplo), de Marta Mesgaros

Le récit vibre par la présence des personnages, des êtres faits de chair et de sang. La caméra devient alors un "oeil rechargeable" qui les épie et les surprend dans les situations les plus particulières (crises de jalousie, ébats amoureux...)

La photographie l'emporte de loin sur la narration filmique, souvent teintée de symboles galvaudés. Les scènes d'amour, par ailleurs, sont



The brothers Cale and Herschel Blackwell, both sides of the spritual/rock & roll fence.

"Fire": Flaming good musical

by Lisa Pasold

Paul Ledoux's and Jerry Young's *Fire*, begins as a Pentecostal service. The audience becomes Reverend J.D. Blackwell's congregation, and, off-putting as it is (especially when the collection plates are passed), the forced participation works to involve us in the play.

We are introduced to Molly (Janet Land), a 13-year old in love with Christ. "It's your eyes more than anything else, Jesus," she sighs, comparing her illustrated Bible hero to movie idol Gary Cooper. Her passion is fuelled by the Reverend, (excellently played by Peter Millard), whose sermons leap from general denunciation of evil to specific attacks on modern culture. Satan's tail, for example, he sees on the roofs of houses in the form of television antennas.

The play focuses on the Reverend's two sons, Cale and Hershel. The latter takes after his father, devoted to the Fundamentalist religion. But Cale's God-given musical gift is not so uniquely channelled. His piano playing is torn between gospel songs in his father's church and rock 'n' roll at the local bar. The sound juxtaposition is excellent, and the contradiction of the two is not as strong as one might suppose. After all, as authors Ledoux and Young stress, Elvis Presley had a Pentecostal upbringing, as did Jerry Lee Lewis. Much of *Fire*'s music is actually their work, including Ted Dykstra (Cale Blackwell)'s raw rendition of "Heartbreak Hotel."

The performance becomes slightly more heavy-handed in the second act, as Hershel discovers the political clout of religion. Ron Lea (playing Hershel Blackwell) gives us a convincing but lengthy television scene, straight from Oral Roberts' all-too-real modern mission. The play suddenly develops modern relevance, confronting the ironic mix of official American policy with Fundamentalist religion. The script is full of apt sarcastic references, such as the senator's defense of published lies. "They're political simplifications," he insists.

The songs make the play. It is, after all, a musical, and the talented energy of all the performers, especially Ted Dykstra's, creates the heart of *Fire*. The sound is great (lauds to Howard L. Van Shaik, Centaur sound technician, and David Smythe, musical director); the sax player of Cale's "Razorbacks" deserves special praise. Indeed, the main flaw of the set is the screen which partially hides the band from view.

The relationship between the "wild neon rooster" of rock 'n' roll, as the Reverend calls Cale, and the commercial evangelist is a fascinating if complicated story, and the music is fantastic. Go see it—you have until February 1.

Fire, now playing at the Centaur Theatre. For information, call 288-3161.

The first two issues of *Montreal Musician*.

Extra Extra, read all about this mag

by Patricia Potvin

It is new, it is different, it is even bilingual, and it is free...

It's *the Montreal Musician*, the latest addition to the small but seemingly growing number of magazines and newspapers devoted to promoting and applauding the efforts of local musicians.

But *MM* is a mag which writes to a different beat: this monthly read is aimed squarely at those who make the music the masses listen to.

Clifford Schwartz and Elaine Clendinneng are the duo behind the tabloid-style mag, which first hit the streets in mid-November. It was while in New York and after leafing through the N.Y. *Music Exchange* that the couple, themselves musicians, realised Montreal was without a paper catering exclusively to music-makers. So they brashly set about filling the void.

"We had musical experience," said Schwartz, a science student at Dawson. "But we had no journalistic experience at all.

"It didn't seem too hard to start a paper at the time," he adds, smiling, "Although now it seems insurmountable: We didn't realise how much work it would actually be."

Perhaps their naïvety worked to the couple's advantage, as they plunged feet first into the project undaunted by the less heady considerations of getting into the newspaper business.

Schwartz and Clendinneng consulted briefly with a graphic artist friend at *Maclean's* magazine, but most of their education in journalism came from simply reading and examining newspapers for pointers on layout, style and format.

The pair enlisted a few friends to help with the writing and distribution of the paper, as well as with advertising, the crucial life-blood of any publication. Yet despite their lack of experience in the field, Clendinneng and Schwartz have enthusiastically shouldered the bulk of the responsibility for the *Montreal Musician*, including writing, editing, layout and design, and translating copy into both official languages.

And amazingly, the partners financed the endeavour completely on their own, without benefit of government grants or outside investors.

"There wasn't much of an initial investment at all," said Schwartz. "I had some money saved up, and part of it went to buying an answering machine, supplies, and registering the name —about $400.

"We didn't need much money, we just covered the ads for the first issue."

Now two months later, Schwartz says he and Clendinneng have "almost broken even, something I'm told is very good for a new business."

Five thousand copies of the first two issues of *Montreal Musician* were distributed all over Montreal, and can be picked up at music and record stores, bars which book live acts, music schools, and at the Musicians Guild. Schwartz says the response thus far has been encouraging, and while he admits a few wrinkles still need to be ironed out, he is confident *Montreal Musician* can become a staple in the diet of local musicians of all musical tastes.

"Readers have sent us letters and offered their congratulations," Schwartz said. "We thought a magazine like this was needed, and we obviously share that opinion with a lot of other musicians.

"*The Montreal Mirror* is an arts magazine that's not completely geared toward music," he said, "And *Reargarde* is all music, but it's not really *for* musicians; it's for the fans, and it's pretty underground.

"Our articles are written *to* musicians of all musical styles, and we're offering something informative for them."

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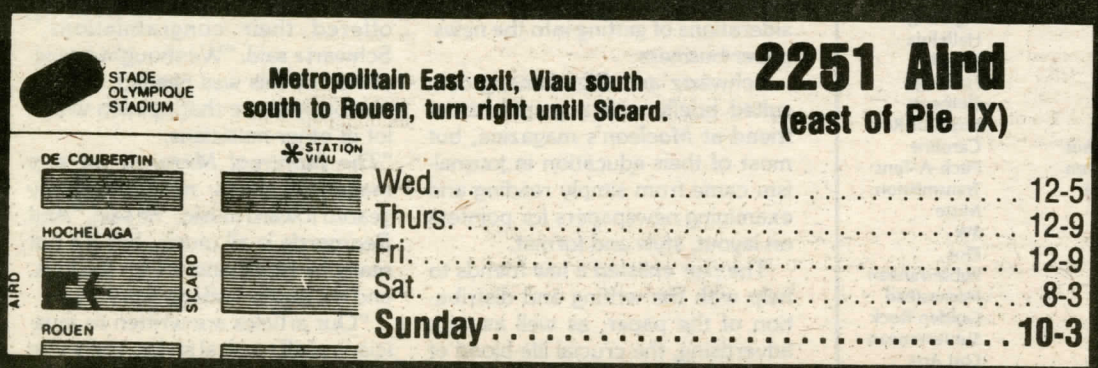

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Sports

Stingers on upswing after beating McGill

by Mario Durante

The Stingers men's hockey team are back from their exhibition tour in Czechoslovakia and looking like a whole new team.

After having dropped a close 9-6 match against Ottawa last Wednesday, the team rebounded to beat their cross-town rivals, the McGill Redmen 6-3 on Friday.

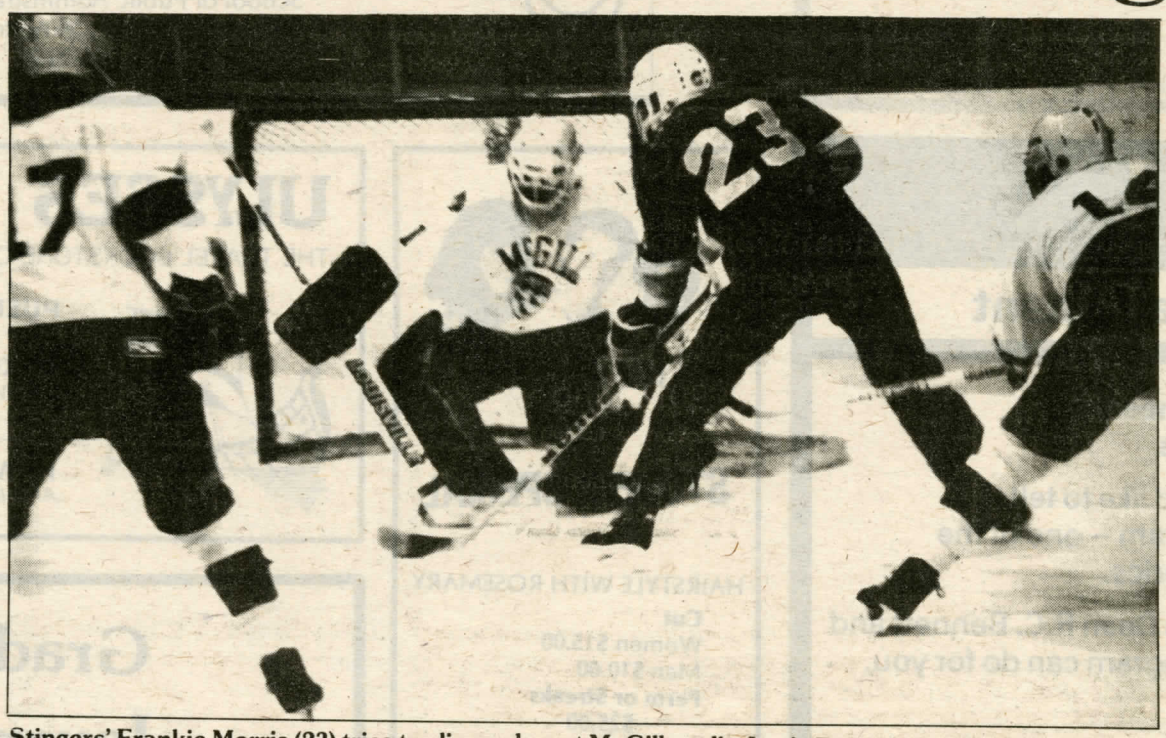
The Stingers displayed some outstanding qualities in this game, exemplifying an organised effort which culminated with the impressive win. Their offense was playing at a level which earlier on in the season had been foreign to them.

Their defense was equally as dominating. It was a united team carrying out an effective game plan, something which the Stingers had seemingly lacked before Christmas. The games' offensive stars were Concordia's Brent Cater who scored three goals and had three assists, and Paul Brophy who had a goal and three assists.

With Cater and Brophy each piloting separate forward lines, the Stingers seemed to have finally found a winning combination.

Said Cater after the game, "Myself and (Mahon) have been playing together for three games. We've all played together at some point in the past. Tonight things just worked."

"(The trip to) Czechoslovakia has helped us a lot," said Stinger coach Paul Arsenault. "It helped our game plan when we played Ottawa and had a 4-1 lead but unfortunately couldn't hold it.



Stingers' Frankie Morris (23) tries to slip puck past McGill goalie Jamie Reeve in last Friday's action. The men hockey Stingers won 6-3 for their second victory of the season. PHOTO: MIKE THOMAS

The Stingers got on the scoreboard at 7:37 of the first period when Jeff Carter ended a perfectly executed three way passing play between himself, Frankie Morris and Cater. Later on in the period they scored again when Cater took a long pass from Paul Brophy and streaked in alone on Redmen goalie Jamie Reeve, firing his snapshot over Reeve's shoulder.

The 2-0 lead doubled after Mark Mahon and Paul Brophy popped in goals 21 seconds apart from each other at just 1:17 of the second period. Concordia's dominance became overwhelming as the game went on. They started to use the long pass from within their zone and rendering it very effective, creating breakaways and two-on-one situations. Arsenault attributed the success of the long pass to his defencers.

"Since we've come back (from Czechoslovakia), the defense is more alert. They're looking for their forwards now."

McGill scored twice in the second period to narrow the lead to two goals but the Stingers added one more of their own before heading to the dressing room. Brent Cater got his second of the night when he beat a sprawled Reeve.

Cater completed his hat trick at 2:28 of the final period when he tipped a Mahon pass by Reeve. McGill was to add one more by Tim Iannone but it was too late and the Concordia team, continuing to play solid hockey, held on for the victory.

"We had a good practice (on Thursday). The guys weren't as tired as when we played Ottawa," said Arsenault. "The sixth goal in the third period was a big bonus. "Now we've got to get some points from Trois-Rivieres and Ottawa. If we play like we did tonight, we might do it."

The Stingers will visit the Redmen again this Thursday night at 7:30 pm.

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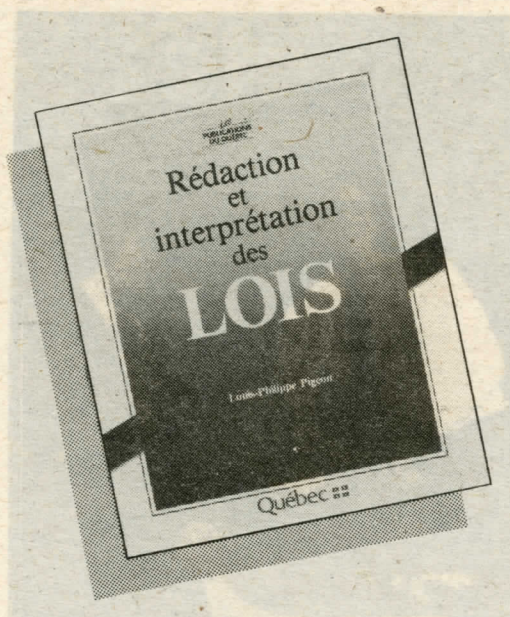

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the Link

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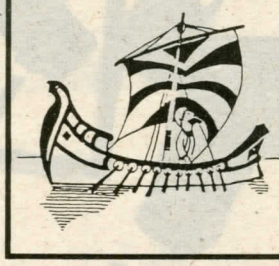

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Sports

Team wins 6-1

Women Pucksters seek competition

by Leanne Murray

The Concordia University women's hockey team rang in the 1987 portion of their season last Friday night with a convincing 6-1 win over the Bishop's/Champlain Polar Bears.

"I don't think we played particularly well," said coach Les Lawton. "But it's hard putting everything back together after over a full month's break. We've been practicing hard, but you really need game situations to stay on top of things."

Both teams looked a little disoriented in the first period, with the play similarly looking a little disorganised. Regardless, it was the visiting Stingers who were first on the scoreboard as Captain Janice MacDougall scored from Therese Brisson, a mere two and a half minutes into the game. The Stingers second goal came on a power play. With Bishop's/Champlain's Elaine Lebeau sitting off for roughing, MacDougall again capitalised at 6:47, the assist this time going to Jacqueline Montpetit.

As the game progressed, the Stingers gradually took control. In the second period, Stinger's rookie winger Sue Prosser, playing perhaps her best game of the year, scored her first goal of the season at 4:43 with both Brisson and Donna Serrati picking up assists. "Sue's goal was the best part of the game for us" commented assistant coach Julie Healy.

It was then France Sabourin's turn to score as she beat the Bear's goaltender for the Stinger's fourth goal at 6:53. The Polar Bear's Lebeau managed to beat Stinger's goalie Karen Kane high and to the corner for their lone goal at 7:16 of the period.

But the Stingers came back quickly. MacDougall and Diane Allard worked to turn a two on one into a goal as MacDougall drew the defense to her, waited, then slid the puck over to Allard who tapped it home. MacDougall herself finished the Stinger's second period scoring spree at 13:14 with Brisson picking up her third assist of the evening.

The third period was a closer affair between the two teams. In a effort to become more competitive, the Polar Bears recently acquired a new netminder. It seems to have payed off as only some fine saves on her part managed to keep the Stingers off the board for the duration of the game.

The victory gives the Stingers an impressive record of seven wins, no losses, with 54 goals for and only 5 against.

As they travel this weekend to face what will undoubtedly be their toughest competition at the University of New Hampshire Invitational Tournament, both Lawton and Healy agree that for the Stingers to do well they must concentrate on defensive hockey.

"We've got some players who can put the puck in the net," said Lawton. "So," added Healy, "we've been working hard on defensive aspects of the game. Our goal is not to be scored against in the tournament."

"But defensive hockey is hard to stress in this league," she added.

The league Healy refers to is the QUAA. A league which is deplorably weak and is showing signs of a slow death.

"The league is certainly disappointing because it has deteriorated so much over the last couple of years," said Lawton. "When there's very little opposition, a team tends to lose that competitive edge. It's very tough to be motivated. So, we try to worry about our own play and not our opposition's. We always seem to be able to come up with the effort when it's needed though."

"Our record of seven and zero," says Healy, "doesn't show our capabilities as a team. Instead, it shows more how terrible the league is. This weekend we'll come up against some of the toughest competition we'll ever face."

Stingers in action! Concordia's team beat Champlain/Bishop's 6-1 last Friday for their seventh win in as many games played this season.

PHOTO: LEANNE MURRAY

New Hampshire is the defending NCAA Champions, Northeastern University was second in the country and Providence was third last year.

Healy feels that the Stingers have the capabilities to do well though, if they play defensively. "When you play in such a weak league as we do, you know you're going to win, and then you forget about the defensive aspects of the game," she says. "It's inevitable but we can't do that this weekend."

"Our individual players like Sue Prosser have improved a lot," says Lawton, "But no doubt our team play and game preparation would come together much more quickly if we were in a better league."

"Our offensive lines are working better together, as are our defensive units," says Healy. "And Karen (Kane) has always been quite dependable as our goaltender.

"Healy has also been pleasantly surprised by some players. "Nathalie (Hains) and Christine (Beaulieu) have been playing quite well, as has second year player France Sabourin. She's the anchor of the team in that she's always calm, cool, and collected. When everything seems to be going wrong, she gets everybody pointed in the right direction."

The Stingers will use the New Hampshire tournament to check out the competition that will be arriving here in two weeks time to participate in the 19th annual Women's Hockey Tournament which Concordia hosts each year. Two other Canadian squads, York University Yeowomen and John Abbott, will participate as will five teams from the United States. These are Cornell, Providence, Colby College, St. Lawrence University, and last year's defending champions Northeastern University.

"The U.S. teams play in a very competitive league," says Lawton. "We'll find out just how good they are when we play them in New Hampshire."

Cagers beat Bishop's

by Jim McRae

Defense will be the most used word this season in describing the Stingers' men's basketball team.

Concordia went south to Bishops last Friday night and handled the Gaiters 82-70 on the strength of what coach Doug Daigneault called somme tight defense. 33 points from Craig Norman, returning from injury, helped too.)

"It's going to be a dog fight every time we play this season," said Daigneault. "We're small and quick so we're going to play some really tight defense. By the time the season's over this will be one of the best defensive teams we've had."

Daigneault credited third year guard Parnell Joseph with playing his best game ever in a Stinger uniform. Joseph was solid up and down the court and managed to hit the jumper constantly.

Up the middle, the absence of Rob Latter makes every game a jump ball for Concordia. Against the Gaiters, a trio of tall men were used. Nick Arvanitis started got into foul trouble early. Hugh Wallace and Keith Alexander came off the bench to anchor the slot and Arvanitis returned to finish up.

The Stingers' record in conference play evens at 1-1 with the win.

The teams' next home game is tonight wwhen they take on the pesky McGill Redmen. They'll then travel to Trois Rivières on Friday to meet the much improved Patriotes.

Women's Hockey Stingers 1986-87

The women hockey Stingers hope to find a challenge in this weekend's New Hampshire tourney. In league play, the team is 7-0 with only five goals scored against them.

Wrestlers (Yawn!) win

by Andy Dahl

The Montreal Wrestling Club, a.k.a. Concordia, just never seems to stop outdoing itself. After capturing last week's Montreal Open tournament by an overwhelming margin, the team split itself in two this past weekend to participate in both the Mount Allison University Open as well as the Queens Open. They won both.

Out of the eleven wrestlers sent to Mount Allison, which is located in Sackville, New Brunswick, eight won gold medals. These wrestlers were Ray Picard, Faisal Shaheen, Rob Dawson, Mike Sullivan, Lawrence Holmes, Doug Yeates, Sylvain Marcil and heavyweight Andy Borodow. Tom Rebello and Bob Watson finished second in their respective weight classes and Danny Jaffre came third.

Meanwhile in Kingston, three of the seven wrestlers were also winners. These included Dave Mendelsohn, Graham Dadswell and Clark Davis. Neil Spelrem finished second and Chris Villeneuve and Rob Valdamis finished third. The only wrestler who didn't place was Bryan Curwin in the 134 pound class.

Wrestlers Pat Sullivan and Serge Marcil didn't participate in either tournament, the former due to a back injury which will keep him sidelined for the next three to four weeks and the latter because he's currently in Korea participating in a tournament there.

The team will divide itself in two again this coming weekend to participate in both the New Brunswick Open in Fredricton and the Guelph University Open in Ontario. Currently they remain the top seeded team in the nation, a feat they will attempt to consummate for the fourth consecutive year when they host the Canadian Interuniversity Athletic Union championships in March.

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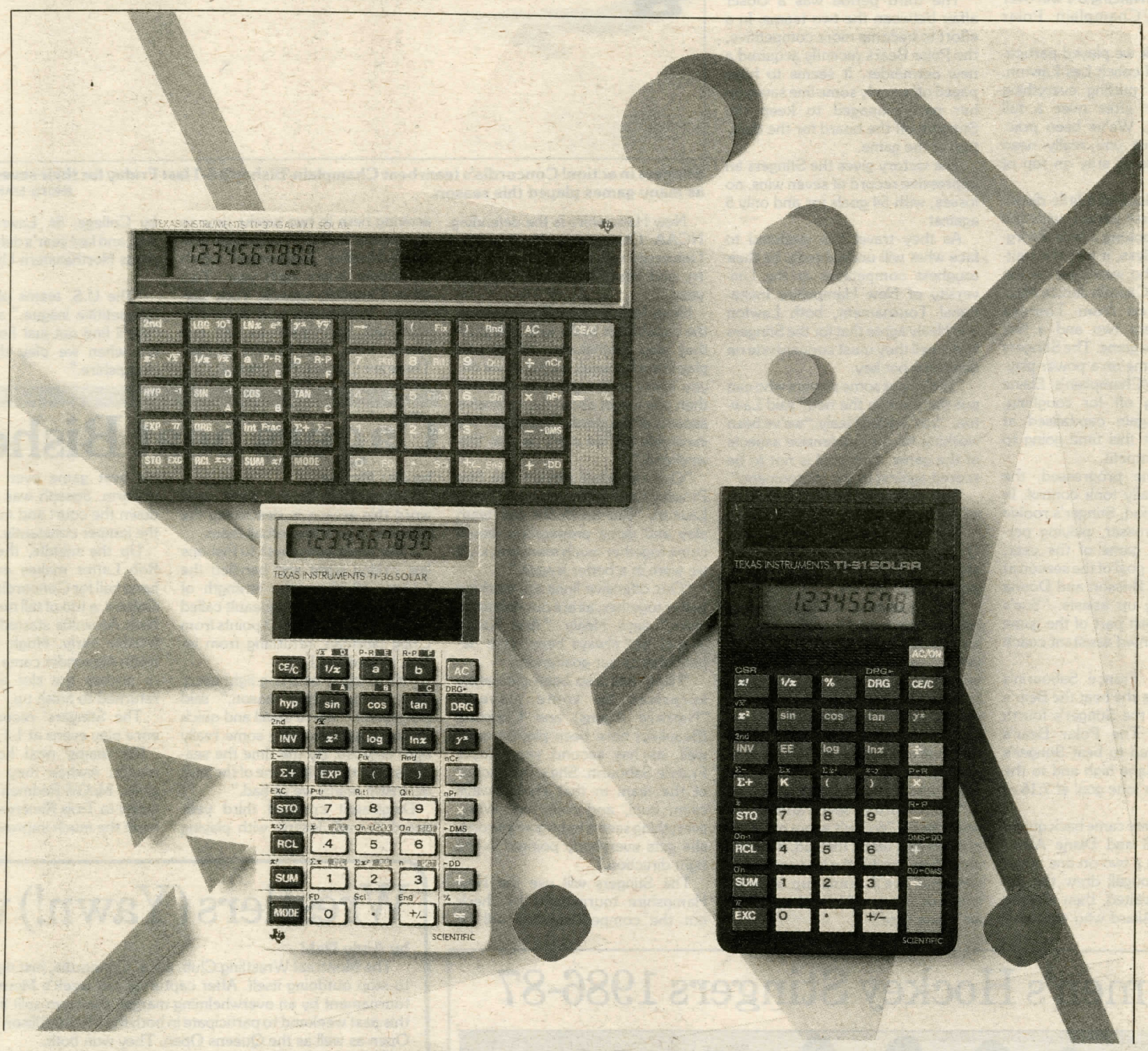

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